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CARPACCIO FOR BOSTON.

Announcement is made of the purchase by the Boston Museum of two rare portraits of a Venetian Senator and his wife by Vittore Carpaccio (1450-1522) from the Kleinberger Galleries, 709 Fifth Avenue.

The two portraits have an interesting history, and reflect the best period of the artist's career. They figured in a story published in London nearly four years ago in the Burlington Magazine, under the heading, "Two Unknown Carpaccios," by Tancred Borenius, who said in part:

"If there is a painter who of late years has found favor with writers on art no less than with the art-loving public it is surely Vittore Carpaccio."

* * * *

"The portraits, composed as pendants, are obviously those of a Venetian Senator and

A RARE MANET SOLD.

Edouard Manet's well known painting, "Devant La Psyche", (Before the Mirror), a three quarter figure, life size, has just been sold to an American collector, by the Durand-Ruel Galleries, 12 East 57th Street, New York.

This picture was painted in 1877 about the same time that Manet painted "Nana", the heroine of Emile Zola's novel. The work is similar in composition, although the "Girl before the Mirror" is superior in color. The "Nana" is in the Brussels Museum.

"Devant La Psyche" was originally in a noted collection in Paris, and has been exhibited in that city. It was obtained from the owner of this collection from Messrs Durand-Ruel, and is the second work by the artist sold by their galleries this season.

There are several notable Manets in

CHICAGO GETS FIELD COLLECTION.

The 41 pictures, mostly by the Barbizon masters and contemporaries in the Henry Field memorial art collection on exhibition in the institute's Henry Field memorial room, have been given to the Institute by Mrs. Florence Lathrop Page, Mr. Field's widow.

The artists and paintings are:

Corot, landscape, "Figure of a Girl"; Millet, "Bringing Home New Born Calf," "Woman Feeding Chickens"; Tryon, "Returning from Market," "Pasture in Normandy," "Small Landscape," "Unfinished Study of Sheep," Rousseau, landscape, "River View"; Jules Breton, "Song of the Lark," "On the Road in Winter," "At the Fountain"; Dupre, "Large Ocean View," "Small Ocean View," "On the Road," landscape, "Horse and Tree"; Delacroix, "Wounded Lioness, Tiger"; Van Marcke, "Study of a Cow," "The Tete-a-Tete"; Cazin, "Tobias and the Angel" and three landscapes; Daubigny, "The Marsh," "Landscape with Houses"; Domingo, "Lazy Spain," "Courtier"; Dias,

A VETERAN FIRM'S BIRTHDAY.

The veteran art house of R. C. and N. M. Vose of Boston is celebrating the seventy-fifth anniversary of its founding by the late S. M. Vose, the sixty-seventh year of Mr. Vose's entrance into business, and the sixty-fifth year of his pioneer purchases of the works of the Barbizon masters—with an unusual and remarkable exhibition at its Boston Galleries on Boylston St., Boston, of no less than 23 superior Barbizon pictures and 19 of works by their most famous contemporaries and followers. These pictures are practically all from the stock of the house which, of itself, makes the display almost unique, and one that no other American art firm could hold.

The Barbizons are beautifully shown in the large rear gallery, and the other pictures in the large front Gallery. The place



"FONTAINEBLEAU OAKS"

Jules Dupré

Purchased by the late S. M. Vose about 1882 and now in anniversary exhibition in Vose Galleries, Boston

his wife, but there is no doubt possible as regards the authorship. If any proof were needed, a glance at the Two Courtesans in the Museo Correr would suffice, for the lady, while a fellow to the man may easily be found, for instance, among the spectators in The Distribution of S. Stephen in the Brera. The female portrait is undoubtedly the finer of the two. As it displays in an exceptional degree those gifts of a keen observer and an original and delightful colorist.

"The male portrait is a less important example, although the artist has, of course, not missed the coloristic opportunity offered by the Venetian senatorial costume. The works may be unhesitatingly assigned to the later stage of Carpaccio's career, when his matured art assumes a more serious and scholarly character, as is evident from the paintings at San Stefano.

private collections in America. Notably "Rest", a figure piece, "Rovier", the latter a portrait, in the George W. Vanderbilt collection, and "The Dead Toreador", in the Widener collection, Philadelphia.

GOOD KNOWLEDGE OF ART.

Mr. Frank W. Bayley, proprietor of the Copley Gallery, Boston, relates that he was called to the telephone the other day by a Boston seeker for knowledge, who inquired if Rosa Bonheur was living in town now, and if she took pupils. Mr. Bayley also states that for some years the venerable Pa. Academy regularly mailed letters to Mr. John Singleton Copley, care of the Copley Gallery, Boston, Mass.

The Knoedler Galleries a few years ago, received letters addressed to "Mr. Joshua Reynolds."

"Three Children with Dog," landscape with small figures; Fortuny, "Small Figure of Man"; Detaille, "Officer on Horse"; Schreyer, "Women of the Sahara"; Constable, "The Lock"; Knaus, "Potato Harvest"; Vibert, "Woman Guarding Cave"; Decamps, "Street Scene in Naples," "Study of Pigs."

GREAT RAEBURN PORTRAIT.

Sir Henry Raeburn's portrait of Colonel Alastair Macdonell of Glengarry has been purchased by the Scottish National Gallery in Edinburgh, where it has been on loan for some forty years. It was painted about 1812. In his volume on the "Scottish School of Painting," Mr. W. D. McKay, an excellent judge, gives high praise to the portrait. He says that "there may not be such palpable feats of brushwork as characterize the painting of those earlier portraits (the Sir John Sinclair of Ulster and the great Macnab) but surely there is a strength in its reticence which goes beyond either."

of honor in the Barbizon Gallery, the center of the south wall, has been given to the large and superb "Fontainebleau Oaks," by Jules Dupre, reproduced on this page, a work originally purchased by Mr. S. M. Vose in the early '80's from the artist's studio, and which is still owned by the house. It was Mr. Vose's favorite picture and the clou of his private collection. As will be seen by the illustration, the work is unusual and strong in composition, has a marvelously beautiful sky and superb distance effect. It has moreover a joyous golden atmosphere, and a feeling of windswept space, and places Dupre alongside of Rousseau and Diaz. The canvas has never been retouched and is absolutely preserved. It has won the highest praise from such painters and writers as the late William M. Chase, Joseph Jefferson, Alfred Trumble and Clarence Cook.

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EXHIBITION

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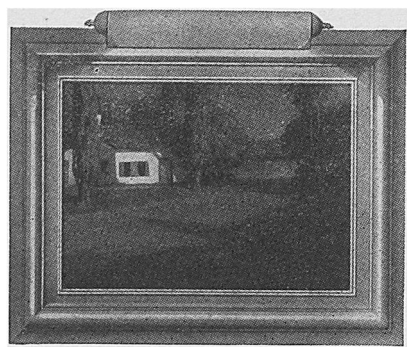
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A VETERAN FIRM'S BIRTHDAY

(Continued from page 1)

To the right of this famous Dupre hangs an early Rousseau, "The Plains of Meudon," notable for its fine composition and delicate ruddy color. One of the finest sheep pictures, "A Fontaineau Shepherdess," by Jacque, imported by the late Adolphe Kohn, and which measures 30 x 40 inches, has no trace of the blackness which mars so many otherwise fine Jacques. It follows the Dupre in importance. The figure of the youthful Shepherdess is worthy of Millet in strength of drawing and rich color of the simple dress. Then comes a typical Daubigny, "Sunset on the River," in his purest and sweetest manner, one of those idylls of "Quiet villages sleeping under the evening star," which have made his fame as a poetic painter for ever sure.

A second large Dupre (32x40), "The Soleil Couchant," with a crimson sunset irradiating a wide plain and sullen stormy clouds is most dramatic in effect, while two more Jacques—"The Flock" and "Return of the Flock," comparatively small panels but exceptionally rich in quality and with typical fine painting of sheep advancing, complete the examples of this master.

The former with a sombre hill on the left and a story sky over a wide plain is suggestive of Michel, while the latter has a delicate and delicious effect of moonlight on haystacks in the foreground, and on the backs of the advancing sheep.

Contrasted with these virile works are two charming and characteristic Corots—one of the close of his early period, "En Provence" (dated 1854), and bought directly from the artist—rich in color quality, clear, airy, with a windswept sky, and a second "Morning on the Lake" (dated 1860), a silvery canvas beautiful in tone and color with mist covered water seen through feathery foliaged trees.

Three Daubignys comes next in line—a fresh clear "Apple Blossoms," "The Oise—Late Afternoon," with fine distance, and tender sky—a late example showing the influence of the early Impressionists, and still another "Evening on the River," dated 1876—only two years before the artist's death—rich in quality and full of tender sentiment. There are three examples of Millet, small, but of exceptional interest—a single woman figure, "La Lessiveuse" ("The Washerwoman"), typical in every way and dated 1872, and another single woman figure subject, a pastel, "Girl with Rake," and a "Flight into Egypt," almost Monticellian in rich and broken color. Rousseau, in addition to his "Plains of Meudon," mentioned above, is represented by two small rich panels, "Near La Brie Village," recalling Michel, in subject and treatment, and a "Sunset" with a glowing sky.

A small rich Diaz landscape, "La Clariere-Fontainebleau," and two small rich panels by Jules Dupre, complete this remarkable showing of Barbizons.

In the Front Gallery are two large and fine examples of L'Hermitte, an oil "Sortie de Troupeau," and a pastel, "Shepherdess and Sheep," both full of characteristic light and air, two superior Cazin—"The Harvest Field" and "Tobias and the Angel," a small and rich Van Mareke, two exceptional Harpignies—both rich in color quality, showing the artist at his best, a beautiful and pure Ziem—an important work, "Venice," a large and fine Henner—a full length reclining nude, "Le Crepuscule," and one of the finest Courbets imaginable, "The Brook," light in key and soft in tone, perhaps the best Richet ever imported, "Near Fontainebleau," large and full-aired, and superior examples of Brissot, Marie Dieterle, Michel, Victor Dupre, Julian Dupre Michel and Magnus.

The entire exhibition is well worth the journey to Boston to see and study, for now that the output of superior Barbizons grows smaller all the time, such a display could not well be duplicated in the country.

J. B. T.

A Reynolds for 'Frisco.

Col. and Mrs. Daniel C. Jackling, of San Francisco, have just acquired a portrait of Sir Charles Townsend, the noted Whig and Member of the House of Lords, by Sir Joshua Reynolds. Among other paintings acquired by Colonel and Mrs. Jackling are "Pool in the Woods," by George Inness, a landscape by Alexander H. Wyant, and a fine example of Blakelock.

Women Artists Visit Frick Gallery.

Mr. Henry C. Frick generously extended an invitation to members of the Association of Woman Painters and Sculptors to visit his house and galleries on Mar. 15 last. The treat was thoroughly appreciated by the visitors, many of whom had not before seen Mr. Frick's remarkable collection of pictures by the masters of the early foreign schools. The Fragonard room was of unusual interest. It is in this room that the Houdon bust, of a young girl, the last of three by this master, recently purchased by Mr. Frick, is shown. During the afternoon Mr. Archer Gibson, who has been Mr. Frick's organist for the past twelve years, played his famous pipe organ.

Daniel Chester French's heroic statue of Lincoln for the Lincoln Memorial at Washington is about completed, and will soon be cut in marble. The finished work will be some 20 ft. in height, and will be the only object in the building. It will be one of the artist's greatest works, and is one of the greatest commissions ever given an American sculptor. At his studio, 12 W. 8 St., he is busy modeling two memorial statues. A recent portrait of Miss Evelyn Longman, the sculptor, may be seen at his studio.

Mackay Objects to Tax.

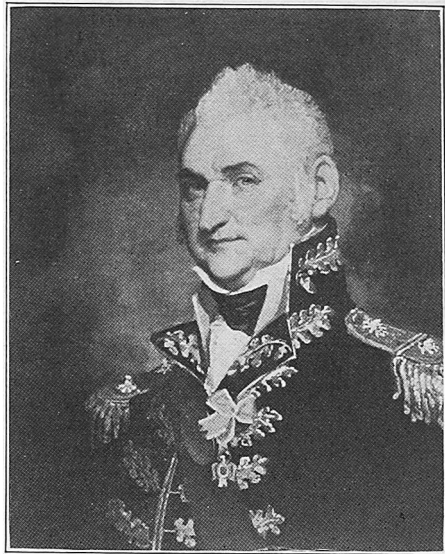
A difference of opinion between port officials and Mr. Clarence H. Mackay, President of the Postal Telegraph Cable Company, regarding the classification under the tariff of a plaster cast of the well known group, "The Marley Horses," has been referred to the Board of U. S. General Appraisers for settlement. Mr. Edward F. Jordan, attorney for Mr. Mackay, says the plaster cast was brought to this country to be used as a model in the making of a marble group to be erected on Mr. Mackay's estate at Roslyn, L. I. Collector Malone classified the cast as a "manufacture of plaster of paris," this calling for duty at the rate of 25 per cent. ad valorem. At the trial Mr. Mackay asserted that the cast should have been admitted free of duty under the provision in Paragraph 611 of the Tariff act of 1913, as a "sculpture for use as models."

A biography of the late William M. Chase is being prepared by Mrs. Chase, which will doubtless prove a document of interest in the history of American art. Mrs. Chase has requested Frank Duveneck to write some notes anent his first acquaintance, and later, close friendship with the dead artist.

The National Museum of Spain has purchased a picture entitled "Noche Azule," by Federico Beltran-Masses, of Barcelona, and his "Noche Galante," has been acquired by King Alfonso, from whom the artist has received the insignia of the Order of Isabel la Catolica.

A collection of XVII and XVIII century Ethiopian, Polynesian and Congo wood-carvings has just been acquired by the University of Pennsylvania Museum, from the Kelekian Galleries, 709 Fifth Avenue.

The Chicago Art Institute has purchased from the Kelekian Galleries seven pieces of rare Egyptian coptic embroideries for its collection of textiles.



GEN. HENRY PEARBORN
Gilbert Stuart

In Portland (Me.) Sweat Memorial Museum

A STUART FOR PORTLAND.

Gilbert Stuart's "Portrait of General Dearborn" has been bequeathed to the Portland (Maine) to the Portland Society of Art (Sweat Memorial Museum), by Miss Mary Gray Ray, great great granddaughter of Gen. Dearborn.

The portrait, reproduced above, is of Stuart's best American period and has much historical value.

Mr. George C. Mason in his "Life of Gilbert Stuart," says:

"This miniature (referring to a miniature given to General Dearborn by the King of Portugal) with a portrait of General Dearborn by Stuart is in the possession of his great granddaughter, Mrs. Winthrop Gray Ray, 57 Clinton Place, New York."

Miss Mary Gray Ray, who bequeathed the portrait, is the daughter of Mrs. Winthrop Gray Ray, and thus the record of the portrait is established beyond question.

EXHIBITIONS NOW ON

Sisley at Durand-Ruel's

Some 25 carefully and well selected oils by Sisley (1840-1892) are on exhibition at the Durand-Ruel Galleries, 12 E. 57 St., through April 7. The display is one of the most cheerful and satisfactory of the season and well supplements the recent admirable exhibition of Sisley's older contemporary, Pissarro, at the same galleries.

Here are delightful, colorful and poetic transcriptions of the Seine and its banks at Auteuil, Billancourt and further Bougival, of the simple little hamlet of St. Mammes, of picturesque Moret, of Louveciennes, glimpses of the Loing at dawn and sunset, and a truthful delicious rendering of the confluence of the Seine and Loing.

The art of Sisley was a joyous and refined one. He loved best to picture with his facile brush, the smoothly flowing pellucid Seine and Loing, and the quiet little villages which nestle under their low banks—and to picture them at all seasons, in drowsy summer noontides, on spring mornings in Indian summer and again on still wintry days. Here, for example, is the bank at Billancourt on a late spring day, with its luscious greens, and the same scene on a calm winter morning, with soft snow over all. Here is St. Mammes with its three houses on a cool summer day under an azure sky, and the same hamlet "on temps gris," a rich and beautiful garden, abloom with flowers, an avenue of poplars at Moret, and a field at Veneux. Sisley found attractive subjects for his nature loving soul, and he transcribed these with a poetic touch that is irresistibly compelling. Perhaps the strongest works are "L'Ete de St. Martin" (Indian Summer), a truthful exquisite portrayal of a still mild autumn day, and "Le Loing a Moret—Temps Gris," but these are only individual selections from an assemblage of pictures, all of which are alluring. To a lover of the French landscape and river scenery, the display brings a sense of homesickness and longing to again revisit such beloved scenes and places—still peaceful and undisturbed by war's alarms, which have doubtless passed them by.

St. Andrews' Golf Links Portrayed.

At the suggestion of Mr. Austen G. Fox, President of the St. Andrews' Golf Club, whose links are near Yonkers, N. Y. William R. O'Donovan, painter and sculptor is showing at the Macbeth Gallery, 450 Fifth Ave., through April 9, some 23 low keyed, delicately colored and pleasing depictions of varied and picturesque bits and corners on the course. The little works, all done in tempera, have soft and pleasing color, much refinement and must be charming memoranda of happy hours to the St. Andrews golfers.

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Selected Americans at Montross's.

Following the not too good annual exhibition of "The Ten" at the Montross Gallery, 450 Fifth Ave., comes one of 34 works by modern Americans, selected by Mr. Montross, which in a high average of excellence and as representative of the well known and able painters who show them, is perhaps the best of the displays of the kind this season. It will soon efface the memory of "The Ten's" recent lapse.

The clou of the display, and which deservedly holds the place of honor on the north wall of the large gallery, is Horatio Walker's dramatic life size "Man Felling a Tree" which in vigor of treatment, superb action, virile brushwork and truthful color, is truly an American Millet. This sturdy woodsman stands erect, with axe poised to strike another furrow in the half cleft tree trunk. He seems to move and the muscles of his brawny arms are plainly discernible through the rough woolen stuff of his red shirt. He works with alert vigor on a frosty morning, the ground around him strewn with fresh fallen brown autumn leaves. The picture is an epic of toil and will, if possible, enhance the artist's fame.

Two other oils by Walker, a panel "Dewy Morning," fresh and clear in color and atmosphere, a "Winter Pastoral," rich in color, quality and a delightful simply painted watercolor "The Milkmaid," are also notable.

J. Alden Weir has two unusually good examples, a soft gray little figure with outdoors "In the Woods," and a decorative refined "Japanese Screen." D. W. Tryon sends a tender poetic "Autumn Twilight" in his best vein, and Dewing an oil "Green and Gold" typically delicate in tone and color, the tall seated woman gracefully posed, and a dainty little pastel.

From George Bellows comes the best work he has shown in many a day, a half length of a "Boy in Blue," almost soft in color, delightful in expression and yet so forcefully and directly painted as to surpass Henri, of whom it is somewhat reminiscent. A superior work. A small example of Dainoff's "Reflections" is a good landscape study very charming in color and feeling and Ben Foster's "Edge of the Clearing" is typically strong and colorful. From Arthur Wesley Dow comes a colorful view of the "Painted Valley at Gay Head, Martha's Vineyard," fine in distance effect, and from Philip L. Hale a fresh colored half length of a girl, a most attractive work.

Childe Hassam is represented by two oils, a skillful still life of "Peaches and Grapes," a Newport cliff scene and a pastel of the "Antwerp Cathedral Spire" while Gari Melchers, who has been missing from exhibition this year. (Why don't "The Ten" elect him in Chase's place?) shows a dashing virile half length of a girl with tousled red hair.

There is a feeling of Daumier and Homer in Eugene Higgins' deep rich colored dramatic group "Convicts and Guards," and Willard Metcalf approaches Twachtman in his fine study of snow covered hills, in his "Winter Pasture."

"The House by the Stream" of Jonas Lie is his strongest work as yet—the depiction of running water through snow as good as Thaulow—with clear, almost metallic atmosphere, and admirable composition.

Mr. John Gellatly has loaned his well known delightful example of Abbot Thayer, "Mother and Child." Alexander Schilling's two oils and two watercolors—all landscapes—are simple and truthful and recall Tryon in poetic quality. There is a good winter landscape from James Preston. Mr. Sanden loans the well known "Race Track" ("Death on the Pale Horse"), and a solidly painted (old master in quality) marine by Albert P. Ryder, while Kenneth Hayes Miller shows two somewhat stiffly posed, but well colored and refined woman figure subjects.

The exhibition proves what a man of Mr. Montross' experience, taste, judgment and knowledge can accomplish in producing a display of quality.

Postmaster Morgan's Portrait.

A portrait of Edward M. Morgan, former Postmaster of N. Y. City, was recently given to the Government by the United National Association of Post Office Clerks, Branch No. 1 of New York, and will hang in the Postmaster's conference room in the Post Terminal branch, Eighth Ave. and 31 St. The portrait is a seated one by Ivan Olinsky.

A Painter of the Night.

If the exhibition, now on at the Anderson Galleries, 15 East 40 St., to April 8 of some eighty oils by the French painter Francois Charles Cachoud, under the auspices of the National Allied Relief Committee, for the benefit of "Les Amis des Artistes" of France—did not have a most worthy charitable object—it would be worth while for the introduction it gives to American art lovers of the work of an exceptionally strong and able modern French artist.

No more delightful and satisfactory exhibition of pictures has been held in this country in many years, not excepting those of the paintings of Sorolla and Zuloaga, and the wonder grows that such a painter should not have been known to Americans before. In France, Cachoud, who is a Savoyard, born in Chambéry in 1866, has a recognized position and reputation as a landscapist of a high order, and especially as a painter of nightfall and moonlight. The artist first showed at the Salon in 1892 and won an honorable mention therein 1893. His first pictures were of the French landscape around Paris, but later he returned to his home department and for a number of years has devoted himself to the portrayal of the lovely and fascinating mountain and lake scenery in and around Chambéry, that neighboring places, Aix-les-Bains, and the beautiful Lakes Bourget. ("The Lake of Lamartine"), Annecy and Aigulabette. This scenery and the villages of Savoy he has depicted in moonlight, at dawn and twilight, with fidelity and a poetic sentiment (which not only recalls happy days and nights to many Americans), but with consummate skill. While his technique is uniform there is no sense of monotony in his paintings, as he has varied his subjects, and invariably has chosen the most picturesque and attractive motifs imaginable.



"BANKS OF THE MARNE—MOON OVERCAST."

Francois Chas. Cachoud

In Benefit Exhibition for French Artists at Anderson Galleries

Perhaps his most successful canvases are those which depict soft rich moonlight bathing white cottage walls, or silencing the placid surface and lofty mountain sides of Lake Bourget—and his portrayals of lumbering carts drawn by slow moving oxen, of a group of village gossips seated in the moonlight before a wayside cabaret—or anon of some lonely wanderer on a long white road—are all appealing. Savoy is still Italian in atmosphere and architecture, and these M. Cachoud has also truthfully translated.

There are but two painters of moonlight to rank with Cachoud-Cazin the Frenchman whose influence is plainly visible in the former's art, and Rollo Peters, the American, and to the writer, Cachoud has more strength and a certain quality in his moonlight, that does not exist in that of Cazin and Peters.

To those who wish to contribute to the relief of French artists suffering from the war's effects, and at the same time to enjoy an art treat this display is heartily commended. A number of the pictures are loaned by Mr. Meyer Goodfriend, to whose interest in French artists, and notably in M. Cachoud, and also to whose energy, the exhibition is chiefly due.

J. B. T.

A bust of Mr. M. H. de Young, by Prince Paul Troubetzkoy, has been added to the collection of Troubetzkoy's sculpture now in the Golden Gate Park Museum, San Francisco.

Marines and Landscapes by H. R. Butler.

The progress made in his art by Howard Russell Butler during the past five years, has placed him in the front rank of American marine painters, and he now proves in his exhibition of 22 oils, with some pastels, watercolors and sketches now on at the Milch Gallery, 108 W. 57 St., through April 7, that he can handle landscape with the same feeling for color and light as marines and coast scenes.

The marines and coast scenes in the present display were painted during the past two or three years at Easthampton, L. I., near Ogunquit, Maine, and at Miramar, near Santa Barbara, Cal., and the landscapes on Long Island and in the Painted Desert of Arizona.

The most successful of the marines are the "Golden Sunrise," a stirring and poetic transcription of the surf breaking at dawn against a Maine cliff, its brown sides irradiated by the first flush of coming day, the gray tumbling surf on a Long Island beach in "The Northeaster," the dramatic "Bursting Wave in Sunlight," and the lovely delicately colored "Sunrise Over Breakers." Very effective, truthful and beautiful are the quieter "Just Before Sunrise," the "Veiled Moon" (York Harbor, Maine), "Low Tide" and "Moonlight."

The "Approaching Cloudburst, California," has a suggestion of George Inness in its burst of yellow light in the foreground and its dark lowering clouds, and is essentially dramatic. The Arizona desert scenes are interesting and well painted with fine distance effects, but are not as appealing as the marines. The "Twilight in Arcadia" has a beautiful sky.

The art of Howard Butler is a joyous, sensitive and refined one and to him the call of the sea breaking on rockbound shores or anon sleeping under the silver moon, is irresistible.

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Boston Artists at Arts Club.

A group of Boston painters, Cartotto, H. D. Murphy, A. P. Spear, Adelaide Cole Chase, C. H. Woodbury, George L. Noyes, Lilian W. Hale, Elizabeth and William M. Paxton, Carl J. Nordell, Louis Kronberg, C. S. Hopkinson, Frank W. Benson, Gertrude Fiske, W. W. Churchill, E. L. Major, M. Bradish Titcomb, Rosamond A. Smith, Joseph De Camp, R. S. Meryman, Philip Little, Marie D. Page, W. J. Kaula, Leslie P. Thompson, Margaret Richardson, and Ettore Caser, are holding an exhibition of older and recent works at the National Arts Club in Gramercy Square through April 27. There are also two examples of the late John J. Enneking. The display, which is interesting and important, opened too late for adequate review this week and will be noticed next week.

Rare Prints and Mss. at Rosenbach's.

Among the treasures included in the Rosenbach Co.'s collection of ancient and modern paintings and prints, rare books, objects of art, and Mss., which is on exhibition at 8 W. 40 St., and will shortly be removed to Philadelphia, there are valuable Mss., autograph letters, prints and books, that are absolutely unique. Of these, Wagner's original Mss. of the "Meistersinger," may be cited as not only of supreme interest on account of its authorship, but also as a masterpiece of calligraphy, without a single erasure, and in perfect condition. It is valued at \$25,000.

Three autograph letters of poignant interest, one from Louis XVI dated from the Temple (1792) and asking for a "narrow bed with a baldquin" for the Princess Royal, another asking for a "baldquin" for the cot of the Prince Royal (Louis XVII), and yet another written by Marie Antoinette herself to a friend, are in this unique collection, which also includes a touching letter of farewell from Charlotte Corday to her father, written on the day she started for Paris to kill Marat. Another autograph letter of the deepest interest is from the executioner Sanson describing the last moments of the ill-fated monarch, Louis XVI.

The last book given by Shelley to his friend, Trelawney, in July, 1822, just before he was drowned; the Charter of Pennsylvania granted by Charles II to William Penn; original drawings by Albrecht Durer, some remarkable fine XVIII century French prints; and Whistler's Venice set, must be cited in this very inadequate notice of such an unusually fine and interesting exhibition.

Clifford W. Ashley has received from an unknown donor a cane made from a narwhal tusk with whale ivory handle and bearing two silver rings on one of which is engraved "C. W. Ashley, New Bedford."

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Photographic Art at Modern Gallery.

An interesting exhibit of the works of three photographers is on at the Modern Gallery, 500 Fifth Ave., to April 9. Negro art from the Congo has furnished Mr. Sheeler with models for his contribution, and if one cannot fully agree with those who claim superlative values for the artistic efforts of the dusky sons of the Ivory coast, yet one finds in their work much to interest and surprise. One even sees a fundamental structural principle in these strange figures that may, consciously or unconsciously, have inspired the "Modernists," "Cubists," "Futurists" and "Vorticists." Be that as it may, Mr. Sheeler's reproductions leave nothing to be desired from the point of view of photography.

Mr. Strand has brought his camera to bear on some intensely realistic views of streets, back yards and such like, with marked success.

More conservative in his art than either of the above mentioned artists, Mr. Shamburg shows a number of charming portraits and photographic views that form the most attractive part of the little display.

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THE MARCH BURLINGTON.

The March number of the Burlington Magazine has as frontispiece a Titian portrait, "A Venetian Nobleman," in the possession of Capt. E. G. Spencer-Churchill, Northwick Park, on which Sir Sidney Colvin has written an interesting notice. Giacomo de Nicola continues his notes on the Museo Nazionale of Florence, and describes three "Crete" by Donatello which he discovered in the store-room of the museum about a year ago, and which are admirably reproduced in this number. "An Episode in Romney's Sojourn at Venice," by Mario Brunetti, is of great interest, and throws light upon the painter's sojourn in Italy in the year 1775. A XV century woodcut from the "Relics of the Holy Roman Empire," recently given to the British Museum, is accompanied by explanatory text by Campbell Dodgson, "The Chronology of Carolingian Ornament in Italy," by A. Kingsley Porter, with two artistic plates reproducing VIII century monuments of Carolingian art, is a convincing and scholarly document. G. F. Hill writes ably on "The Whitcombe Greene Plaquettes," disposing of the question, "What is a Plaquette?" in a most satisfactory manner. A plate with four reproductions of Plaquettes illustrates the article. "Manet at the National Gallery," is the theme of Sir Lionel Cust's admirable paper on the great art movements of the nineteenth century, which is a masterly piece of criticism. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

WAR AND THE ART TRADE.

The menace of war has unquestionably affected the art world on its business side, of late—but chiefly through the distraction of thought which such a serious question naturally has brought about. This condition has led to much speculation in the Dealers Galleries and the Studios as to the probable further effect upon the art marts if war should even technically be declared by Congress next week.

It appears to us that as the basic fi-

nancial conditions of the country are not only now sound, but full of promise for the near future, that the passing from a passive contemplation of the killing of Americans and the defiance of the American flag by the outlaw nation of Germany, to a pronouncement by Congress of the recognized fact that a state of war exists—and the start of some active preparation for, at least, resistance to further aggression—should not long continue to affect business in general in an adverse way.

Suspense is rightly considered one of the worst of human trials, and the present suspense over the international situation, with its everyday crop of rumors—naturally makes for quietness in the art trade. We predict that soon after a state of war is declared to exist that business will resume, with suspense ended, and that the remainder of the art season will be prolonged and prosperous.

CORRESPONDENCE

A DEFENDER OF THE FAITH.

"A Painter" Breaks Swords with Bolton Brown.

Editor, AMERICAN ART NEWS,
Dear Sir:

Bolton Brown in a recent letter to one of the dailies, comes forward "on the apron," declaims in favor of "no juries," "no prizes," "no catalogs," and "no signatures" for all pictures to be exhibited in the future.

This is an excellent theory; especially if carried to its logical conclusion of "no exhibitions" and "no pictures." Such an exclusion would, of course, eliminate the necessity for further controversy and would also preclude and prevent statements contrary to the facts in regard to any society, association or institution of art, as all such societies, associations or institutions—dependent or independent—would be automatically relegated to the brush heap of the "has beens."

Mr. Brown states emphatically in effect—and somewhat untastefully to say the least—that "the National Academy is made up of a group of irresponsible ignoramuses and poseurs," and that "they are a self-elected aristocracy of snobs, misleading the innocent public, to the injury of true art." He points out that the millennium is in sight through the means he has elucidated, and that when it arrives everyone—incompetent and ignorant academicians, wicked dealers and virtuous and astute "creative artists" will know where they are at.

Of course there is nothing to be said in extenuation of the position of the National Academy of Design, or of the Royal Academy, or of any other institution or state or nation for the matter of that. Everybody knows that all forms of government are evil and lead nowhere, and that the only true advancement in any direction is for each individual to follow his own rule of conduct, absolutely independent of all others: that any concession or compromise whereby this universal license is even remotely controlled or hampered, retards this beatific epoch, Mr. Brown has in his vision.

So many seemingly impossible things have been shown to be rational of late that it may be the methods advocated by Mr. Brown will prove the best to lift art (which has fallen so low through the evil machinations of royal societies and national Academies) up to its own. It may be so but we must respectfully reserve an honest doubt on that point. Indeed, it seems to me, that the only way to accomplish that which I presume Mr. Brown has in view is to produce an art so good that it won't need any lifting. If we come down to actual pinches, and are not practically all "no jury" systems, independent societies, etc., conditions, is it not there where the shoe invariably based on the revolt of the incompetent disgruntled, who have tried to secure recognition in the associations they now repudiate and condemn?

For somewhere, in all of these departures and revolts, if they be honest, is found remaining the dominance of a fundamental idea. If one breaks from the academy, that which is furnished for academic training must be acquired under another head, or no really good result can be attained. Do away with organized courts of law and lynch law takes its place, only a transfer is

OBITUARY.

Sir Moses Ezekiel.

Sir Moses Ezekiel, the noted American sculptor, died Monday in his unique and most artistic studio—well known to American art lovers, living in and visiting Italy, near the top of the ancient Tower of Belisarius on the old walls of Rome. The aged sculptor was born in Richmond, Va., in 1844, and during the Civil War served as a member of a Corps of Cadets in the Confederate army, taking part in the Battle of Newmarket. After the war, following a stay of five years with his parents who had moved to Cincinnati, he went to Berlin in which city he studied under Prof. Albert Wolf and where he won admission to the Artist Society of Berlin on his colossal bust of Washington, and later the Priz de Rome. In 1873 during the Franco-Prussian war, he acted as a war correspondent, and was arrested and imprisoned for a time as a spy. After this he returned to Berlin, but in 1874 removed to Rome, where he soon became prominent in art circles and in the social world. His first studio in Rome, in the ancient structure which formerly sheltered the Baths of Diocletian, was one of the show places of the Eternal City, magnificent in proportions and stored with fine art works. His acquaintance and friendships with famous men of his time was wide, and among his friends, of some of whom he made busts, were Cardinal Hohenlohe, Franz Liszt, and the Grand Duke of Saxe Meiningen. The last gave his decorations for copies of his busts of Hohenlohe and Liszt, which virtually made him a knight.

The first big work of Ezekiel, "Religious Liberty," a marble group shown at the Centennial Exposition and later placed in Fairmount Park, Phila. Another of his monuments is "Virginia Mourning Her Dead," for the Virginia Military Institute at Lexington, Va.

Among the many examples of his work in America are the bust of Washington in the Cincinnati Art Museum. "The Sailor Boy," "Grace Darling" and "Mercury," owned by Mrs. Hannah E. Workman of Cincinnati, the statues of Phidias, Raphael, Durer, Angelo, Titian, Murillo, Da Vinci, Correggio, Van Dyke, Canova, and Thomas Crawford, the designer of the Washington Monument, which adorns the Corcoran Art Gallery in Washington, D. C.; the bronze bust of Robert E. Lee for H. C. Ezekiel of Cincinnati, bas reliefs of "Pan" and "Amor" for Mrs. Charles Fleischmann of Cincinnati; marble torso "Judith" for Mrs. Bellamy Storer, marble bust of "Christ" for J. N. McKay of Baltimore, bronze bust of General Hotchkins in the Navy Yard, Washington, marble statue "Lee a Boy" in Westmoreland, Va.; a monument to Jesse Seligman at the Jewish Orphan Asylum, N. Y., a colossal statue of Columbus, Columbus Memorial Building, Chicago; heroic bronze monument to Thomas Jefferson at Louisville, and "The Outlook" for the Confederate Cemetery at Johnson's Island, Ohio. He also executed the Fountain of Neptune for the City of Nettuno, Italy, and busts of many prominent persons both here and abroad.

Sir Moses Ezekiel was decorated by the German Emperor with the Cross of Merit and Art, by the late King Humbert and the present King Victor Emmanuel.

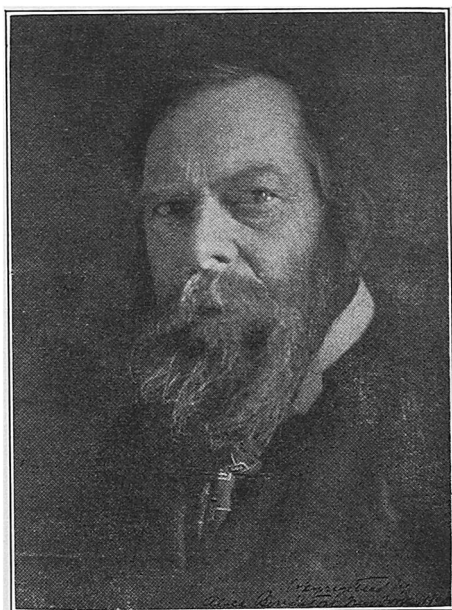
One of his last visits here was in 1910, when he came to the unveiling of his bronze of Stonewall Jackson for Charlestown, West Va.; another of Jefferson for the University of Virginia, and another to the memory of Confederate prisoners who died on Johnson's Island, Ohio.

a different system, under another name. Give up juries of art and the duties of a jury becomes vested in the self-appointed (or otherwise) committee who fix a limit on those asked to join their groups, whether this limit is caused by lack of space in which to hang the pictures, the inability of the would-be exhibitor to pay the fee demanded, or, as in some instances, owing to the improper or offensive character of the exhibit offered.

Anarchy appeals very strongly to even the most contained and independent thinker oftentimes; but in its full analysis does not seem to offer complete solution for all the ills of life. The theories of Mr. Brown, et al., don't seem to get any nearer giving "the other fellow" the best chance than older and more tried methods; and I would have Mr. Brown believe that I am as much concerned in a just recognition of merit as himself.

New York, Mar. 26, 1917.

Frederic Fairchild Sherman has in preparation a monograph on John Twachtman by Lewis Palmer Skidmore, to be illustrated with a frontispiece in colors and twelve photogravure plates. He will also publish shortly "Sixty Paintings by Alexander Wyant" and "Sixty Paintings by Winslow Homer."



ALBERT P. RYDER

Died March 28, 1917

Albert P. Ryder, the veteran American painter, who has been called "The American Monticelli," died at Elmhurst, L. I., Wednesday morning last, aged 70. He was born in New Bedford, Mass., in 1847 and studied under William E. Marshall, the engraver, in the School of the Academy of Design, and later in Europe, in 1877 and 1882.

He became an Associate of the National Academy in 1902, an Academician in 1896 and a member of the Society of American Artists in 1878, and was also a member of the National Academy of Arts and Letters.

Although Ryder was considered by the cognoscenti as one of the ablest and strongest of modern American painters and his few works—for he was a slow and laborious painter, working his canvasses over and over again—are held in a limited number of hands and bring high prices—he rarely exhibited of his own accord, and for this reason received few public honors, among them a silver medal at the Buffalo Exposition of 1901. He is represented in the Metropolitan Museum by his "Bridge," "Curfew Hour" and "Smugglers" and by eight examples in the Brooklyn Institute.

The late Daniel Cottier was one of the first to appreciate Ryder's work and was long his sincere and earnest patron. A few connoisseurs influenced by Mr. Cottier later became patrons, and all grew to be enthusiastic admirers of his art. In fact there has been for some years past a Ryder "cult," which still flourishes.

Appreciation in Canada.

Thanks to the efforts of the late Messrs. Cottier and James W. Ingils, a group of Canadian collectors finally took up the cult for Ryder, and it is due to this fact that so many of the great Ryder pictures are now in Montreal. In that city the collection of the late Sir William Van Horne contains the "Siegfried" and the "Tristan," R. B. Angus owns "The Temple of the Mind," which has always been held as one of the artist's best works, and E. B. Greenshields also owns important Ryders.

The "Temple of the Mind" was part of the noted Thomas B. Clarke collection, sold in 1899. It was painted on a wooden panel and on the back of it was a second picture by Ryder, a "Moonlight" of exceptionally fine quality.

Mr. Clark entrusted the panel to the experts and the two paintings were successfully sawed apart, the "Moonlight" afterward being sold in a subsequent auction.

The artist, a man of big frame, was of a singularly retiring and modest nature, never painted for gain, and in his later years became almost a hermit. A bachelor, he lived alone, and only when increasing infirmities during the past two years, made it necessary, did he have an attendant.

The art of Albert P. Ryder which has well been called of Old Master quality, was both original and important, and the late Samuel Isham in his "History of American Painting" ranks him with the late George Fuller in the landscape group that had Inness at its head. Mr. Isham says of Ryder's art:

"If the worst of Fuller is better judged by the emotion it produces than by more liberal and prosaic tests, that of Albert P. Ryder has even more need of such leniency. Its strangeness is greater. It not only does not respond to the usual technical standards, but it sets up others of its own. It will not do to say that it is not literal, not exact; for it is very varied, and there are bits of still-life or landscape that are as minutely truthful as any one need desire; but in general, nature is seen through his temperament and much altered in the process. More than Fuller, he is a seer of visions and even less bound by literal fact. For Fuller saw with poetic insight the world about him, softening or obliterating prosaic details; but Ryder constructs a world of his own, mysterious and often illogical, with all the vividness and incoherence of a dream. He belongs with men like Monticelli and Blake, whose faults are manifest to the most casual and obtuse critic, but whose fascination is felt only by the peculiarly receptive."

EXHIBITIONS NOW ON.

(Continued from page 3)

Painter-Gravers First Annual Show.

The worthy aim of the Society of Painter-Gravers of America is to cultivate a taste for graphic art. The Society hopes that the American public will learn to appreciate "real art," which can be purchased at moderate prices, rather than cheap imitations and chromos. The works on display at their temporary galleries, 26 West 57 St., through May, are representative of some of the best artists, and all are new ones never exhibited before. The purpose of the Society is to sell its own wares rather than to employ dealers, and it will hold exhibitions for this purpose in the principal cities of the country.

In the present display, which is the first ever held by the 26 artists who have founded the society there are interesting examples. Childe Hassam has several characteristic etchings; George Bellows is at his best in some of his examples and the force he so often loses in his color work is found here. His "Stag at Sharkey's" was purchased on the opening day by J. Alden Weir, himself a member of the society and who is represented by four early drypoint etchings.

Albert Sterner displays his able draughtsmanship in nine lithographs. Frank W. Benson shows two etchings, George Elmer Browne has a lithograph and an etching, and B. J. O. Nordfeldt displays both color etchings and engravings; Henry Raleigh is one of the exhibitors; Boardman Robinson has four good lithographs; F. Luis Mora has three etchings and Charles F. B. Mielatz, the dean of American etchers, enlightens the show with seven delightful examples.

Other exhibitors are Leo Mielzner, Howard McCormack, Kerr Eby, S. Anthony Guarino, Ernest Haskell, Ernest D. Roth, Rudolph Ruzicka, John Sloan, Troy Kinney, Jerome Myers, Dorothy Stevens, Anne Goldthwaite and Mahonri Young, whose work in etching has distinguished him quite as much as his sculpture.

Portraits by Antonio Barone

Antonio Barone, an Italian artist, resident here for some time past, is showing at the Ralston Galleries, 567 Fifth Ave., through April 7, 13 recent portraits and a still life of fruit and flowers.

The portraits, while conventional, are well painted, and the artist evidently gets a good likeness. His full length seated presentment of Signora Barone is excellent in expression, well drawn and posed and good in color. "The Irish Guitar," a half length presentment of a maiden in a red blouse holding a guitar, is fresh and good in color, his "Wine Merchant," half length of an old man holding a wine jug, and his full length standing studies of an Italian boy "Joe," and "The Noonday Meal" are excellent studies in character expression—the last also notable for the clever painting of details in the still life of the edibles on a table.

Etchings of the "Far West."

An exhibition of etchings of the Far West by Edward Borein, is on at the Keppel Galleries to Apr. 14.

One is so accustomed to seeing paintings and colored prints, good, bad and indifferent of the "Far West" that the depicting of that section, by means of the etcher's needle, is a welcome innovation.

In an introduction to the catalog of the present display by Carl Zigener, the artist's life and viewpoint are touched upon.

In his desire to truthfully record the various scenes as they presented themselves to him, Mr. Borein has at times sacrificed the aesthetic, although in spite of truthfulness there is a certain artistic charm in many of his plates. One, however, regrets that in perhaps the majority of the plates, the attempt to secure a desired half-tone or broad dark surface has been brought about by a departure from true line etching.

"Futurist" Art at Photo-Secession Gallery.

And still they come! Yet another "Futurist" art display is on at the Photo-Secession Gallery, 291 Fifth Avenue, where S. MacDonald-Wright is showing at present some 18 pictures, of which the greater part represent the later phases of his art, while the few examples of his earlier style demonstrate the fundamental change that has taken place in the mental attitude of the artist.

Two colored drawings, "Rocks" and "Cassis," are agreeable specimens of the earlier phase which seems to have prevailed up to 1912, after which date the development has all been in the direction of "Synchromic" art, which has produced wondrous color effects in the true "Futurist" style. A "Synchromy in Blue," another in "Red," and yet another in "Orange," as also a "Synchromic Nude," and a "Variation in Violet of Rubens' Four Corners of the Globe," are evidently the ultimate result of the evolution that is apparent in the works in question.

Paintings and Drawings by Maurice Sterne.

Maurice Sterne, a still young American artist, long resident in Paris, is showing through April 28 at the Bourgeois Galleries, 668 Fifth Ave., 24 drawings in ink and crayon, 8 color studies of rocks and figures, 28 flower paintings, 12 black and white and 9 color compositions and 5 drawings of the nude, figures and dogs.

The first 32 drawings and color studies are of the rocks and cliffs of the Maine coast and are virile studies of masses—well composed and impressive—if not beautiful. These, with the further compositions and drawings of the figure, evidence sound academical training and much force and ability, and have graceful line, but are lacking in any sense or impression of the beautiful.

The contemplation of these undoubtedly strong, if unlovely, products of the artist's brush makes the contrast with his delicate refined colorful flower studies, the more remarkable. In these Mr. Sterne proves the possession of a dainty delicate color palette and a good sense of and feeling for decoration. Especially good are "Lilies in Green Vase," "Red and Yellow Tulips," "Sweet Williams" (the same flower in a beautifully painted jug), the "Hyacinths," "Parrot Tulips," "Iris in Vase," "Yellow Tulips" and three studies of "Poppies."

Group Exhibit at "The Penguin."

The Penguin, 8 East 5 St., has a temporary group exhibit on to April 8. Some good etchings, dry points and aquatints by Wood Gaylor and Horace Brodsky stand out among the 107 numbers included in the show, in which the latter artist's versatility is apparent. Bold in design and execution, his work is interesting, even when the color effects are disconcerting, unless viewed from the "modernist" standpoint that structure alone is important and color a mere incident.

Wood Gaylor is equally at home with the chisel and the brush. His cravings deserve especial mention. His decorative panels show good drawing and striking coloring. Grace M. Johnson's plaster, "Old Lion," her bronze "Greyhound Pup," her plaster reliefs, "Lioness," "Calf Studies," "Florida Cattle," "Chimpanzees," "Cattle Crossing a Brook," and "Axis Deer and Fawn," attract and are full of promise.

Louis G. Bouché has some excellent work, among which a "Landscape," four "Drawings," a "Nude" and "Mal-de-mer" are varied and typical examples. John F. Parker's "Drawings," "Under the Elms," "Japanese Lady," and a "Nude," are all interesting, if decidedly "modernist" in tendency. "Picnic," "Feeding the Birds," and "Birthday Party," by Dorothy Meltzer Hunt are delicately conceived and executed. James Daugherty contributes several good studies, and the same may be said of Thomas Garrett and Frances S. Stevens. The bird painter, Morgan Steinmetz shows nine pictures, all of which are excellent examples of his talent, and contribute to the success of the exhibition.

Etchings by Mielatz.

An exhibition of etchings by Charles F. W. Mielatz is on at the galleries of Kennedy & Co., 613 Fifth Ave., until April 7. In the group are a number of interesting subjects well rendered and effective, including several yachting scenes—"The America," for instance, and a race between rival craft.

Among the plates most worthy of mention are "The Lock-Mott Haven Canal," "New York from Brooklyn Docks," a glimpse of two cities; "A Polo Game," "A Rainy Night, Madison Square," and "The Gov. Clinton House," in colors. The building of a big bridge is a theme which the artist has handled successfully.

Works by William R. Leigh.

William R. Leigh, the painter of wild Western life, is holding an exhibition of some 25 canvases at the Snedecor Gallery, 107 West 46 St., through April 10. For a number of years the artist has devoted his energies to the study of western subjects and his later paintings show not only sympathy and understanding with his subjects but strength and conviction as well. The works now shown are ably illustrative of the life of the Far West and there is atmosphere and character in the landscapes he portrays. "Sioux Family Escaping," a lovely moonlight with figures, differs from many of the subjects, as it has the charm of sentiment and poetry. The artist calls himself a "realist" as in "The Alarm," which shows a stalwart horse in dramatic action. "The Leader of Badland Bunch" shows a fine horse in action. "Morning" depicts an Indian woman and babe in a realistic pose. The figures are well drawn and the color good. "The Pink Cloud," an Arizona subject is full of atmosphere and realism. Other pictures worth noting are "Dusty Work," "A Ticklish Undertaking," "Chicken Pull," "The Mystery," and "The Water Carrier."

Guild of Book Workers' Exhibit.

The tenth annual exhibition of work by members of the Guild of Book Workers is on at the Fine Arts Bldg., 215 W. 57 St., in the rooms of the Architectural League, to March 31.

Professional and amateur bookbinders, calligraphers and gilders, designers of book covers, of book plates, makers of finishing tools, designers of title pages, decorations and type, and illuminators, all display their work side by side, vying with each other in their artistic endeavor, and contributing to the success of a most interesting little exhibit.

Among the professional bookbinders, Susan W. Adams must be mentioned as in the first rank. Her exquisite little book with a doublure, Owen Meredith's "Lucile," is a fine example of craftsmanship, while the appropriate flower design on the soft blue levant Morocco cover was suggested to the artist by two lines of the poem. With so many excellent works before one, it is a difficult task to make a choice, but especial commendation must be given to Helen Haskell Noyes, J. Wilbur Bartlett, Sarah Jane Freeman, Mary Davis, Nellie M. Flagg, Elizabeth C. Stevens, whose work is altogether artistic both in execution and design.

The book plates by Hugh Eaton deserve more than passing mention, as also the special type by George Booth (the Cranbrook Press), Detroit. The illuminators' work is remarkably good, and the plaster reproductions of antique carved book covers by Frank W. Miller are one of the principal attractions of the display.

Etchings by Americans.

An exhibition of etchings by American artists closed Mar. 29 at the Print Gallery, 707 Fifth Ave.

Well to the fore in the exhibition were the etchings by Louis Orr, an American artist, now abroad. There was a suggestion of Brangwyn in these etchings which were broadly and strongly executed. Notable in the group were the "Rheims Cathedral, November, 1915," "Westminster Interior," "St. Etienne," "Pont Marie," and "St. Gilles," Paris.

Others represented included the late Augustus Koopman, Franklin T. Wood by a series, including Venetian studies, A. A. Blum, of the "modernistic" ranks, Antonio Barone, whose portraits deserved favorable mention, and Will J. Quinlan, who contributed a number of etchings of N. Y. views—"Hell Gate Bridge" and "Building a Viaduct."

These subjects were capital but more successful results might have been obtained, if the plates had been treated with more breadth and on a larger scale. "Hell Gate Bridge," for instance, was a Titanic achievement, and called for breadth in handling.

THE "TEN" AND THEIR SHOW.

(By the Second Viewer)

Chase's death is a blow to "The Ten," for, although many of the remaining nine likely dream of an eminence greater than that of their recently departed associate, they put forth rather flabby personal arguments for such eminence in canvases they recently exposed at the Montross Gallery. For Chase's single picture dominated the show, in points of color, of composition, and of technical accomplishment. One need not be a Chase enthusiast to feel this, for it was the one single strong sensation one got from the exhibition. All the rest was matter for qualification. J. Alden Weir, a fine painter at his best, contributed nothing equal to his academy picture; and Hassam, although his "Kitty Hughes" was better than most of his figure pictures (which isn't saying a great deal) did not rise, even with Old Glory for a theme, to any great height. As for the third of the "impressionistic" trio, Metcalfe, well he hatches away at so many landscapes with the same identical "hatch," that his process becomes unexcitingly obvious.

Of the Boston trio Tarbell, Benson and De Camp, the last aimed with sober seriousness at conventional realism in his portraits of composer Geo. Chadwick and Robt. T. Paine II—and "arrived." Tarbell's Albright group was mealy and mannered, his interior with two girls faulty in drawing of the arms and hands and his profile portrait was "out" in its planes (the nose staying back, while the mouth tried to come around forward). Benson's large interior had a color that recalled (quite unintentionally, no doubt), certain work of the Anglo-Irish Orpen. The Boston men contributed also some heads in black and white, quite respectable and uninspired.

Of the remaining trio, Dewing was rare within his narrow limits; Simmons laboriously methodistic in his hatched nude stretching a greeting to the morn, while Reed was tantalizing in his thin, frivolous, stained surfaces upon which flecks of pretty color only accentuated the vacancy of the pictorial purpose.

James Britton.

PARIS.

Paris, March 21, 1917.

Exhibitions are numerous just now, and they are of all variety of interest. Guillaumin at the Galerie Haussmann gives the same vague, but entirely personal, perceptions of nature which have always marked his long and dreamlike career. With the frankness and warmth of his coloring he tends more and more, even in his advanced years, towards the simply decorative, and in that sense, his work is delicious. In a group of some 60 paintings, there are only two which should not be classed under that rubric. Those two, however, do him great honor, and show to what an even height of excellence he might hold himself, but for the haunting of more vivid dreams.

Steinlen, whose fame and greatness have grown as the war has grown, shows something like four hundred drawings, etchings and paintings, at a large gallery in the rue La Boétie. He has proved himself the artist of the people, of the people of the street as well as of the trenches, recording graphically their turbulent movements, their hopes and their anguish. He is naive in his pathos, as he is sharply tragic in what he reveals of the shameful horrors of war, and plaintively crude in his depicting of vice. Some of the most remarkable of these exhibits are mere pencilled studies. In nude feminine figures he gives a poignant expression to the tragic calvary of France. Every particle of flesh in these emotional poses seems to speak, like each mellifluous syllable in Dante's description of the Inferno. He is far less successful in his paintings, of which, indeed, only a small number are shown.

Twelve Noted Artists Exhibit.

Twelve of the best-known artists in France are exhibiting their recent work at the Petit galleries. Rodin is the only sculptor among them, with busts of Jean Paul Laurens, the painter, and "L'Homme au Nez Cassé," and a pathetic group of Paolo and Francesca di Rimini, a figure of Eve and a group called "La Nuit de Mai," reminiscent of de Musset's passion-laden poem. Besnard's portrait of Cardinal Mercier, whom the Germans have persecuted in Belgium, is movingly eloquent, not only because of the significance of the features, but also of the juxtaposition of a crucifix as an accessory, which gives to the whole the character of an allegory. Aman-Jean has also the portrait of a prelate, Monsignor Pechenard, with a fragment of a wall of the devastated cathedral of Soissons as a gray monochrome background. The picture was evidently a labor of love. It lacks truthfulness in the modeling, like nearly all of Aman-Jean's figures, but is strikingly alive in expression and color. Charles Cottet, Dauchez, with his luminous Breton landscapes and skies; Le Sidaner, with his eternal pointillé interpretation of nature, that one likes in spite of one's self; Henri Martin, also devoted to the pointillé method, but more decorative; René Ménard, Prinnet, Maurice Lobre, Raffaelli, and Lucien Simom with his always forceful scenes of peasant life in Brittany—these complete the list.

The exhibition is representative of some of the most important elements that entered into the Old Salon, but it is wholly destitute of any suggestion of new blood. It is a question, therefore, whether it was really worth while, since in manner and in method of production, and even in the subjects chosen, there is hardly anything with which the public was not already entirely familiar.

A new thing under the sun is a series of pastels in the Galerie Devambez, by a comparatively unknown painter named Mossa, presenting symbolical and allegorical interpretations of phases and episodes of the war. They might have been inspired by the same phantasmagorical imagination which dictated the book of the Apocalypse. Their execution is excessively clever, but each picture requires an elaborate explanation to reveal its meaning to the beholder.

Luigini, so well known for his skill as a poetic, yet faithful landscapist, has a lone exhibition, chiefly confined to scenes in Belgium, French Flanders and the Ile de France before the war. He often paints with gouache on absorbent paper, with exactly the effect of painting in oils.

Rheims and the Marne Battle.

Henri Jourdain's watercolors and drawings, lately exhibited at the Georges Petit Galleries, attracted great attention. His large view of the smashed choir of the cathedral of Rheims is most pathetically impressive and its technique is remarkable. He shows, too, the plateau of Barcy, which is part of the battlefield of the Marne, with a snowy covering, spotless as was that at Linden when

"dark as winter was the flow
Of Iser rolling rapidly."

Out of the plain rise domelike hay-ricks, with the French national colors, unfurled above them: There is dignity, an eloquent calm, tragic suggestion of contact, with what was passing on this same spot in the making of bloody history on the fateful 6th of September, 1914.

B. D.

CHICAGO.

In view of the fact that the local picture buying public has not yet, to any large extent, acquired the habit, common in Europe, to visit the studios of artists in search of new paintings, the announcement by the Chicago Palette and Chisel Club of a permanent and changing exhibition of works by members is one that should be hailed with satisfaction by local art lovers.

The Palette and Chisel Club is primarily an organization for men, forced by circumstances to devote all their time to "commercial" art work. The club's object is to keep the interest of its members in "fine arts" alive by devoting their spare time to painting, drawing and modelling, during the winter months in their club room in the Atheneum Building, and during summer in the open, near the club's summer camp on the Fox River.

To most Americans, chiefly through the fault of our academy trained artists, and greatly to the detriment of art and art progress in general, the term "commercial art" has a meaning which in the days of the Old Masters it certainly did not have. All these men in their youth, and most of them all through their artistic career, did commercial work. In Europe the greatest artists do not find it below their dignity to design furniture or paint posters, to model statuettes for reproduction in porcelain or bronze, and to help their brother artists, the architects, in the drawing of decorative details. In the last five years America has taken a big step in the direction of the European point of view in this matter. But the expression "commercial art" still retains much of its derogatory meaning, and the Palette and Chisel Club has long suffered on account of the profession of its members. Not until last year has the organization been given the opportunity to exhibit at the Art Institute. It is chiefly due to several of its members who have attained success in the field of "fine art" that the Club's exhibitions are now receiving more public attention. The fact that the most talked-about local painter this year, Walter Ufer, has just been elected president of the Club will also help the Club to deserved recognition, especially as Ufer is a man of great energy and of a distinctive personality.

Other members of the Club who have shown their work with great success at exhibitions here, as well as in other cities, and who are known to the readers of these letters are Victor Higgins, Martin Hennings, Gustave Baumann, Jeffrey Grant, Gordon Ertz and Gordon St. Clair. And there are others who may show their work without fear of comparison alongside the paintings of many a member of our "real artists' organizations.

So, for instance, I think the present collection of paintings in the Club room is a deal more interesting than the two exhibitions at the Artists' Guild and the Arts Club, of which I spoke last week.

Charles W. Hawthorne recently started his two-month teaching course at the Art Institute. The joy among pupils and other people interested in the Institute schools is of course great, and all the more so as it was generally understood that the negotiations between the painter and the institute had ceased.

Among the art dealers there is little new. The Young galleries are holding a "one-man" show of landscapes by Charles Warren Eaton and in a local gallery there are shown paintings by Americans from Inness to Friesseke, the latter, as well as Weir and Dearth, being represented by important canvasses.

Edward Watts Russel.

SYRACUSE.

The recent exhibition at the Museum, of paintings by British artists, and of a collection of paintings by E. Middleton Manigault, was most successful. Harrington Mann's selection of works by the first named artists was altogether satisfactory, and his own contributions, "Girl with Mexican Hat," "A Little Bulgarian Girl," and "Laughing Girl" attracted much attention. Other notable pictures were: "Afternoon Rest," by William Orpen; "Portrait of Miss Wilson," by the same artist; "Landscape," by Charles Sims; "Aida," by John Lavery, and "The Sand Pit," by T. Austin Brown, lent by the Goupil Galleries. Among the paintings by E. Middleton Manigault, "Impressions of Belgium," "A Town in France," and "A New England Town," were fine examples of this well known painter's brush.

New Haven Exhibition.

The New Haven Paint and Clay Club announces its 16th annual exhibition, from April 1 to 22, at the Yale School of Fine Arts. The jury is composed of John H. Downes, Mary Foote, Henrick Hillbom, Bancel La Forge, Huc-Mazelet Luquens, Harriet R. Richards, Edith Fisher Schwab, Edwin C. Taylor, and G. Albert Thompson.

The exhibition of the Cachoud paintings at the Anderson Galleries will be open on Sunday from 1 until 6 o'clock P. M.

BOSTON.

Charles H. Woodbury's exhibition at the Copley Gallery is the topic of the hour. The three galleries on the lower floor are given over to this comprehensive showing of watercolors, oils, etchings and drawings, a striking epitome of his art. The watercolors will most appeal in this varied and versatile display. Like the oils they are, for the most part, marines and coast scenes, suggestive in strength and feeling of Winslow Homer, but with a richness and beauty of color Homer rarely acquired. The mid-ocean subjects and the depictions of flashing sparkling Caribbean seas and skies are entrancing. Paul Dougherty, F. J. Waugh and Howard Butler must look to their laurels.

At the Guild of Boston Artists, Arthur Goodwin opened a "one-man" show on Monday last with a well-attended "private view," at which "tea"—sometime fallen into disuse at these affairs—was once more reinstated. Result of said reinstatement: 100 more visitors than usual! Is it that tea is more stimulating than new pictures, or is it that to "gobble, gabble, giggle and git" is a source of pure joy to staid Bostonians? It has been said of Mr. Goodwin's paintings that they need an artist to appreciate them. Nevertheless, even the banal and unenlightened local public that tramps through our picture galleries is dimly perceptive of Mr. Goodwin's worth as an artist. It must certainly apprehend his modernness and spontaneity, even if it fails to rise to his artistic feeling.

At a local gallery on that Highway of Art—Newbury St.—Lester G. Hornby puts forth a mighty good showing of recent etchings. His talent is not inconsiderable, as this series of smartly executed examples proves. We have authentic information that Bostonians actually buy—note that word buy. Of Dodge MacKnight's watercolors, nearly a score were sold during the first three days of his exhibition. It is not that Dodge MacKnight's are not worth buying. But only fancy the typical Boston "tightwad" digging down into his jeans, in order to acquire—pictures! In the same gallery where Hornby and MacKnight are exhibiting, one notes a very clever performance by the young painter, Carl J. Nordell, a portrait of Mrs. Livingston Davis.

The Art Club is doing itself much credit with its group exhibition of paintings by six members. Talbot Bailey Aldrich, Horace Burdick, Marshall Johnson, Edward R. Kingsbury, Harry Neyland, and Frank H. Tompkins. Mr. Neyland (principal of the Swain School New Bedford), is an interesting newcomer, whose work deserves especial mention, it is so competent, well-studied, and understandable. Note, especially, his large canvas, "Surf and Sunlight." Mr. Aldrich, a painter who does not exhibit very often, shows, among other things, a charming study of a "French School Girl."

George Washington.

More from Boston.

The Copley Gallery had a jewel—a whole jewel-box, rather, recently through the sparkle and shimmer of light in which I. H. Caliga's paintings were bathed. There was motion in them, too—hair and draperies seemed to blow and stir in the fluid light and color which serves him for backgrounds—varied sometimes by the faintly suggested landscape which gives added charms of mystery to Gainsborough and Reynolds ladies. Oh, the joyful relief from tiresome accessories! And for all their decorative quality, Caliga's portraits lose nothing in crisp characterization. The one large panel "Autumn" was of the higher grade of murals—epic as opposed to lyric in conception. The capacity for a "grand style" of this sort is actually one of the rarest of endowments. On the other hand, there was a charming blonde miss in green kimono who toyed with a cigarette and wanted you to think her real naughty. Irresistibly one saw the locked transom and neglected conjugations which accompany the stealthy weed in select boarding schools. There was just one interior of the familiar sort, but glorified by the play of light on the walls; a young woman by a table, a painter at his easel. The least interesting of the lot, this work naturally called forth a chorus of praise from local savants.

In the front gallery, according to the card, were "Pictures by four women painters," whereas Mr. Caliga's were "Paintings." This seemed unusually apt. Was it by accident? The pictures were flower pieces, reminiscent generally of grandma's worsted work. Miss Titcomb, with four admirable landscapes, deserved better company. One of the "serious" painters, her work is invariably convincing.

The Guild recently showed landscapes by Herman Dudley Murphy, distinguished for the restful quality for which "sanity" seems the best, though an overworked word. The front gallery had a panel of Mr. Benson's wild ducks—charming, but not a mural at all. Mrs. Lillian Westcott Hale had an ethereal, not to say consumptive, "Lavender and Old Lace." This had its charm, like Mary E. Wilkins, the worst of it was that it passed outside of New England as being really New England, which it is not.

California landscapes by Paul Harvey have been shown at a local gallery. Yes, we said California, not Gloucester or Provincetown. And whoever has seen the glory of Santa Ynez at sunset grows restless to hit the trail again. Can there be a better tribute?

The St. Botolph had a decided novelty in Robert Reid's "portrait impressions." Put in with the minimum of color on the back of coarse canvas, the personality "gets over" in a remarkable manner. It raises too the interesting question as to how much color is, after all, in the mind's eye. Certainly it seems to be here—yet when you look again, it must have been the craftily evoked complementary after image, which we used to wink industriously in psychology classes to obtain.

The Brookline Public Library has had its local show; good in the conventional sense. Harley Perkins is surmised to have strayed beyond his own confine in his studies. His "Girl in a Sweater" was vivid and attractive. Arthur Hazard, a veteran painter, contributed a "Mother and Child," two almost-profiles rather awkwardly opposed, but a very well-done baby—and this is achievement, be it understood; the younger the subject, the more difficult the problem of characterization; all students know the old are easy. Rosamund L. Smith had engaged Mr. Paxton's familiar blonde model and done her about as well as he does, in a striking black and green color scheme. He called her "Cinderella."

The memorial exhibition of landscapes by J. J. Enneking was of a sort which had reasons for being other than the fact that the painter is recently deceased; it displayed an attractive blending of sterling realism and poetic vision. These things can fuse—and do, exponents of one school or the other, to the contrary, and it is difficult to see how the exquisite possibilities of these landscapes could have been carried farther. Every detail is there, yet masterfully subdued. Simplicity and broader treatment are noted in the recent landscapes by Mr. White at the Copley Gallery. His manner is more of a school, less individual—the school which preaches reduction of landscape to as few essential tones as possible. The contrast was interesting, and not at all odious; it did not and ought not to have involved comparison of the finished artist who has found himself through a lifetime of labor with him who still walks in the paths pointed out to him as a student.

Mrs. H. D. Mears, in the front gallery, had brightly sunlit glimpses of "up along" and "down along" at Provincetown, with ultra-violet shadows. Can anyone do these old resorts in a new way? "Echo only answers." And in these broad United States are there really only five or six select spots amenable to paint? Won't some bold pioneer, the coming summer, blaze a new trail?

Boston has enjoyed, at the Vose Gallery, its belated and diluted share of the Blake-lock sensation. A priori, the old dame is determined not to be thrilled. But even she fell under the spell. There was real fire under all the smudge and smoke of sensationalism. How they do hate to admit it!

Patrick Henry.

CINCINNATI.

The exhibition of oils by a group of seven artists, "Painter Friends" as they call themselves, is of an interesting, live variety, and is attracting a good deal of attention at the Traxel Gallery. The artists represented are Robert H. Nisbet, Edward V. Volkert, George H. Macrum, Wilson Irvine, Guy C. Wiggins, Carl Nordell and George F. Bruestle.

At a recent exhibition of American artists at the Closson Gallery, representative canvases by the following painters were sold: Potthast, Couss, Keith, Mosler and two by Hopkinson Smith. Mr. David Cohen has also purchased a beach scene by Edward H. Potthast, and Mr. W. T. Howe brought back with him from Chicago, 18 etchings by Chicago etchers.

The artist group of the MacDowell Society held an exhibition at Mr. N. Heermann's studio in the recently renamed "Fanny Bldg." The following artists were represented: L. H. Meakin, James R. Hopkins, Frank Duveneck, Dixie Selden, Herman Wessel, Emma Mendenhall, Mary L. Alexander, Ernest Haswell, Lillian Whitteker, E. T. Hurley, John Rettig, Stewart Todd, Effie Trader and Martha Schaeffer. Duveneck's capital portrait of Clement Barnhorn was painted in the very studio in which it was shown, in 1898.

Norbert Heermann.

INDIANAPOLIS.

"Wane of Winter" by John Elwood Bundy, of Richmond, Ind., captured two prizes—J. I. Holcomb prize of \$100, also Fine Arts prize of \$100, at the 100th annual exhibition of works of Indiana Artists, at the John Herron Art Institute. The canvas has been purchased by the Art Association and becomes a part of the permanent collection. The exhibition consists of 116 oils, and 18 sculptures and is of unusual excellence.

PHILADELPHIA.

Members of the Pa. Academy Fellowship have received a circular signed by John McLure Hamilton, Chairman of the Committee on the Henry J. Thouron Memorial Fund, inviting them to aid the object of the Committee in subscriptions to the Fund. Mr. Thouron was the President of the Fellowship for a number of years and was well known as the artist of the beautiful mural decorations in the Cathedral of St. Peter and St. Paul, a lasting monument to his professional attainment, but it is to the man, noted for his charitable spirit, his courtesy and the assistance he was always ready to give to the struggling younger men and women among the artists, that it is proposed to form a Memorial Fund, the interest of which to be used as an occasional "help to art workers to enable them to bridge over the ever-recurring difficulties of life." The Committee is a representative one.

Marie Danforth Page's "Woman and Child," was the winner of the vote of the visitors at the Civic Club's evening, a Mr. 22, at the current Academy Exhibition. Eight canvases were purchased from the Lambert Fund; "Landscape," by Helen Seyffert, wife of the portrait painter; "Fishing Village," by Frances McCreery, of Pittsburgh; "Portrait of a Young Man," by Benj. D. Kopman, N. Y., "Boringuena," Frederick W. Harer; "The Seine, Paris," by Samuel W. Halpert, N. Y., "A Provincetown Street," by Rose E. Moffett; "Shadows," Paul Froelich and "The Convalescent," by George Biddle of Phila.

It was announced at a meeting, Mar. 24, of the Women's Committee of the Art Alliance of Phila., by the Chairman, Mrs. W. Woodward Arnett, that the site of the proposed building, designed as a permanent Shakespeare Memorial at 1823 and 1825 Walnut St., Rittenhouse Sq., had been purchased by Mr. S. P. Wetherill, father of Mrs. W. Yorke Stevenson, Secretary of the Alliance, to be turned over to the organization in case the campaign for the building fund proves a success. Contributions amounting to \$3,000 were pledged by the members attending the meeting and an anonymous gift of \$1,000 was received. The building, as planned, will accommodate all the art, musical and dramatic clubs, at present without other permanent quarters.

The Plastic Club's annual color exhibition on view until Mar. 25, will be followed by a show of the pictures recently seen in N. Y. in the competition of the society of the "Friends of Young Artists," in Mrs. Harry Payne Whitney's studio and the Print Club is holding a little but interesting exhibition of George Biddle's lithographs and Fredk. Nunn's monotypes.

Eugene Castello.

TORONTO.

This month at the Art Museum of the Grange, the exhibition of lithographs is especially interesting, its numbers being a loan from the Collection of the National Gallery, Ottawa. It contains work by J. Kerr Lawson, Charles Shannon, Joseph Pennell (fine Panama Canal drawings), Albert Sterne, Claude Allen Shepperson, F. Ernest Jackson, Fitzgerald Erie Spencer-Pryse, Harry Becker, Frank Brangwyn, Anthony Becker, John S. Copley, Daniel Verosmith, James McNeil, Edith Aimee Hope and Ethel Caban's poetic conceptions.

Mr. John Cotton and Mr. Fred W. Jopling were two Canadian contributors at the exhibition of etchings recently held in Chicago and their work claimed special attention. Sir Edmund Walker has kindly loaned his valuable collection of Japanese prints to the "Arts and Letters" Club where they are now on view.

In April there will be an exhibition of the Canadian etchers work of this year and three demonstrations of etching during the month on the three Saturday afternoons—all free to the public.

The annual spring exhibition of the Ontario Society of Artists is on at the Reference Library's large gallery, which is well suited for large displays. This year there is a notable falling-off in the bizarre coloring which was so prominent last year. There seems to be a general tendency toward a return to sanity in art and the exhibition this year is the best in years. The war has inspired many of the artists in their work this year. S. A. Reid has a large canvas showing women at work for the Red Cross and Margaret Scobie shows among the sculptures a bust of a Red Cross Nurse who has returned home to do work at the convalescent homes here. There is a fine exhibit of work in black and white, as well as colored etchings, also book plates by Stanley Harrod, war etchings by Marion Long and Estelle Kerr. Mr. Bell-Smith has pictured "The Military Tattoo" at Camp Borden realistically, while many other artists, although not touching on any phases of war interest have unusually good work this year. Among the best are works by Franklyn Brownell, Harry Britton, John Cotton, Alice and Bertha des Claves, Gertrude Spurr Cutts, Florence Carville, E. Wvly Grier, Robert F. Gagen, C. M. Manly, Frances H. Johnston, L. Palmer and Mary Heisler.

ART AND BOOK SALES, PAST AND TO COME

Haggin and Others Picture Sale.

As was announced last week in the ART NEWS, the pictures formerly owned by the late James B. Haggin will be sold in the Plaza Ballroom by Mr. Thomas E. Kirby, of the American Art Association, next Wednesday and Thursday evening, April 4 and 5. It is now announced that with the Haggin pictures, there will also be sold a number of others, with few exceptions by the Barbizon and later contemporary foreign painters, from the estates of Matthew Addy of Mount Auburn, near Cincinnati, and of Mr. Oren Westcott, of Providence, R. I., and from other owners, represented by Messrs. Wilder, Ewen and Patterson, at-torneys.

The pictures to be sold number about 116 and will be placed on exhibition at the American Art Galleries today, too late for detailed notice in this issue. They comprise examples of such painters as Alma Tadema, F. M. Boggs (American), Rosa Bonheur, Boughton (American), Bouguereau, von Brozik, Cananova, Daubigny (2), De Bock (2), Decamps (3), Delacroix (2), Diaz (2), Jules Dupre, Gainsborough, Gericault (3), Gerome (2), Grison, Grolleron, Henner, W. M. Hunt (American), Inness (American), Isabey (2), Jacque (3), Jacquet, Jongkind, Kaemmerer, Lambinet, von Lenbach, Max, Meyer von Bremen, Michel (3), E. Moran (American), Moreau, Moreelse, J. F. Murphy (American), Rico (2), Sanchez-Perrier, Schreyer (3), Stevens, Troyon, Van Marcke (2), Verboeckhoven (2), Vibert (2), Vollon, Worms (2), Ziem (2).

Young Library Sale.

Part V of the library collected by Mr. James Carleton Young of Minneapolis will be on exhibition from Monday next at the Anderson Galleries, preliminary to sale on the afternoons of April 11 and 12. This part consists of books that were not inscribed by the authors, and naturally is not quite so interesting to collectors as the inscribed books that formed the previous sales; but there are many early printed books, several curious Arabic, Persian, and Syrian Mss, first editions of Dickens, Scott, Stevenson, and Thackeray, and for collectors of Americana an item of the greatest rarity—the "History of the World" by Petavius, published in London in 1659, which contains a map of America. The only other copy of the work located is in the Boston Athenaeum.

Sale of Stephenson Library.

An interesting collection of books from the library of the late Walter T. Stephenson of New York and from other owners will be sold at the Anderson Galleries on Monday and Tuesday afts. next. There are many standard books and sets, a large number of which are in French; several important items of Americana are included, and there are many rare books on Arctic and Antarctic exploration, as well as books on bibliography and the drama.

Sale of Antiques at Silo's.

A large collection of antique furniture numbering more than 1,600 pieces will be placed on exhibition in the Silo Fifth Avenue Art Galleries, 45 St., near Fifth Ave., on Monday, Apr. 2, prior to a sale to begin Saturday, Apr. 7, to continue every afternoon during the following week, Apr. 9-14. Mr. James P. Silo will conduct the sale.

Jardine Sale in London.

The collection of pictures and watercolors, formed by the late David Jardine of Liverpool, were sold at Christie's in London, March 16. The result will be given next week. The collection, while comparatively small, as it contains only 67 watercolors and 73 oils, is noted for its high average and the unusual quality of many of its numbers. There are watercolors by Bonington, Cattermole, Collins, T. S. Cooper, David Cox, Copley Fielding, Birket Foster, Peter Graham, MacIse, Mole, J. B. Pyne, David Roberts, C. Stanfield and Turner .5) the last a superior lot.

The oils include a rarely fine Bonington, a well known example from the Thomas Barlow collection, Gainsborough's and Gainsborough Dupont's well known composition, "The Sheridan Family"; two fine Peter Graham's, Morland's noted "Angry Farmer" and two beautiful Richard Wilsons.

Watts-Dunton Library Sale.

The library of the late Walter Theodore Watts-Dunton, the friend and companion of Algernon S. Swinburne, was recently sold at Sotheby's in London, Swinburne's library was disposed of by the same firm in June, 1916.

The Swinburne Mss. included the original of "Marino Foliero: A Tragedy," about 161 quarto pages, the Ms. used by the printers, with six pages of notes or various readings

dated 1885. It is complete and includes the list of dramatis personae. The first page bears the inscription: "To my dearest friend—Walter Theodore Watts—April 5, 1885, (my 48th birthday,) A. C. Swinburne." This is the only holograph Ms. by Swinburne known with a presentation inscription, and is therefore a unique memorial of one of the most celebrated friendships in English literary history, the name Walter Theodore Watts being that used by Watts-Dunton before he added his mother's surname to his own. Another Ms. is "The Golden Age," four pages quarto, a eulogy by Swinburne of "The Golden Age," by Kenneth Grahame, which appeared in 1895. The review was printed in The Daily Chronicle on March 31, 1896, and was afterward included in "Les Fleurs du Mai and Other Studies," 1913. It is remarkable as being the only detailed tribute to the work of a generation younger than his own that Swinburne ever published.

A fragment of a critical monograph on John Keats contains Swinburne's judgment on the earlier poet:

The Alvarado Sale.

(Continued from Last Week.)

Early paintings by Ecuadorian artists, with carved frames, by the natives of Quito, in the Alvarado collection, were dispersed at the third session of the sale, March 23, at the Anderson Galleries.

For 159 lots sold a total of \$2,328.75 was netted, making a total of \$6,287.75 for the three sessions. A wrought iron lock and hasp made in Quito (late XVI century) brought \$75, the top price of the sale from Mr. W. R. Kelsey, who also secured an inlaid tortoise shell chest, from Monasterio de las Catalinas, Quito, for \$62.50, and a wrought iron lock and hasp, the lock in the form of an escutcheon, made in Cuenca, early XVIII century, for \$65.

At the fourth and final session of the sale on March 24, the 163 lots dispersed brought a total of \$5,594.75, making a grand total for the four days' sale of \$11,822.50. The large historic Chinese jar (Ming) with iron cover, brought \$400, the top price of the sale from Mr. F. K. Martin. The eight spear-shaped panels are occupied by growing flowering plants, on the shoulder the symbols of the eight precious objects, and at the foot a series of small spear-shaped panels with chrysanthemums.

Count Lorenzo de Aldana's coat of mail (Spanish of the XVI century, and worn by the Conquistador in his various campaigns against the Incas was purchased by Mr. J. F. Merrill for \$360.

Mr. W. R. Kelsey was the successful bidder for a lacquered and gilded bed, made in Quito, XVIII century, which he secured for \$300.

The same buyer also purchased a prelate's chair, made in Quito, XVIII century for \$120, and also an elaborately carved bed, made in Quito, late XVII century, for \$100.

F. R. HALSEY PRINT SALE.

At the first session of Part VIII of the Frederick R. Halsey sale of prints, which took place on March 29 last at the Anderson Galleries, 15 E. 40th St., when 265 specimens of Napoleon and the French Revolution were sold, the sum realized for the evening was \$2,132, making a grand total to date of \$364,327. The highest price of the evening, \$87.50, was paid by Max Williams for "Judgment De Marie Antoinette D'Austriche," a stipple engraving by Cezanne after a drawing by Bouillon.

The result of last night's session will be given next week.

Ettla Library Sale.

Prized first editions of books by noted authors, colored plate-books, and volumes from the library of Charles F. Ettla, of Swarthmore, Pa., were dispersed at the first session of a sale, Monday eve. at the American Art Galleries for a total of \$13,569.

Two sets of the original drawings by F. W. Pailthorpe for the famous works of Charles Dickens, made for the Pickwick Club, accompanied by a set of the proof etchings went to Mr. Gabriel Weis for \$775, who also secured another set of original signed drawings by F. W. Pailthorpe, for "Great Expectations," accompanied by proofs of the etchings for \$775 and a copy of the first edition of "The English Spy," by C. M. Westmacott, with colored plates for \$425.

Mr. H. S. Harkness bought "The Burlington Fine Arts Club" (exhibition of Portrait Miniatures), an illustrated catalog for \$470 and also "Coaching and Driving" by Chas. G. Harper, Stanley Harris and James John Hissey for \$430 and "The Novels and Romances of Bulwer" for \$360.

"The Works of Charles Dickens, with life and letters of Dickens," by John Forster, went to A. Swann, agent, for \$445, who also purchased "American Statesmen," edited by John T. Morse, Jr., for \$320. Mr.

H. S. Collins paid \$440 for "The Writings of Charles Dickens, with numerous illustrations, by Cruikshank," "Phiz," Seymour, and others, thirty volumes, extended to sixty, a set of "The Annals of Sporting and Fancy Gazette," a magazine (Alken Colored Plates) brought \$320, from Charles Scribners, and "The Repository of Arts," by R. Ackermann, with 2,000 fine plates, \$380 from C. E. Ronne, agent.

At the second session Tuesday aft'n, a total of \$12,135.50 was obtained. "Miniature Paintings, British and Foreign," by J. J. Foster, was purchased by Mr. Harry S. Harkness for \$630, the highest price, who also secured "Life of Napoleon" by Prof. W. M. Sloane, in four volumes, for \$375, and "The complete and unabridged novels of Victor Hugo," (28 volumes) for \$320.

Washington Irving's original Mss., containing additional notes of conversation with William P. Duval, Governor of Florida (1822-1834) was purchased by Mr. George D. Smith, for \$575. Another original Ms. by Washington Irving with rough draft of the sketch, "Conspiracy of Neamathla" (Wolfert's Roost), also went to Mr. Smith for \$270. "The Writings of Bret Harte" (also "The Life of Bret Harte," by Henry C. Merwin), brought \$440, from Mr. Gabriel Weis, who also bought a complete set of the writings of Thomas Hardy, for \$350. For "The Works of Theophile Gautier," translated, Prof. F. C. de Sumachrest, and illustrated with etched portraits, Mr. Harry S. Harkness paid \$360, and "Real Life in London, or the Rambles and Adventures of Bob Tallyho," by Pierce Egan, went to Mr. L. Wilmerding for \$340.

A history of miniature art by J. L. Probert, illustrated with reproductions from missals and illuminated Mss., was purchased by Mr. Gabriel Weis for \$310, and "The Works of Victor Hugo (Centenary edition) brought \$250, from Mr. H. S. Collins, who also paid \$285 for the complete works of Washington Irving (author's autograph) and illustrated with portraits.

At the third and concluding session Tuesday night the 216 lots dispersed brought a total of \$13,943, making a grand total for the sale of \$39,647. "Vanity Fair," a novel without a hero," by William M. Thackeray, a fine copy of the first issue of the first edition with illustrations on steel and wood, published in the Punch office, London, 1847-1848, brought \$1,350, the top price, from Charles Scribner's Sons. This prized work contains the advertisement of "The Great Hoggarty Diamond" and has the suppressed plate of the Marquis of Steyne.

"Sporting Novels," by Robert Smith Surtees, with colored plates and other illustrations by John Leech and "Phiz," also went to Charles Scribner's Sons for \$660. For a series of 24 original drawings by Thomas Rowlandson, several signed, and containing a number of figures, the Rosenbach Company paid \$900. "Rhine Scenery—a picturesque tour along the Rhine," by J. J. Baron Von Gerning, a fine example of Riviere binding, with miniatures on ivory inserted in each cover, was sold to Mr. H. S. Harkness for \$500 who also purchased Dante Gabriel Rossetti's "Vita Nuova of Dante Alighieri," for \$210.

"A picturesque tour of the River Thames," illustrated, 24 colored views, and with miniatures on ivory set in each cover, went to Mr. G. Weis for \$460, who also secured a complete set of the "Waverly Novels," by Walter Scott, all first editions, for \$465. "Life of George Washington," by Washington Irving, with two page autograph letter by the author, went to A. Swann, agent, for \$420 who also purchased the complete works of "O. Henry" (Sidney W. Porter) for \$215.

THE H. W. RANGER PICTURE SALE.

Some 64 oils, left by the late Henry Ranger, and 19 by some of his contemporaries, were sold at the first session of a sale at the American Art Galleries, Thursday eve., by Mr. Thomas E. Kirby for a total of \$31,515.

There was a large attendance of collectors and dealers and every seat in the new and spacious Assembly Room was occupied. The bidding was spirited and some of the prices obtained as well as the general result were remarkable for a "One-man" sale. The result of the second and final session last evening will be given next week.

The following is a list of the pictures sold Mar. 29 with the numbers, artists' names (all but the first 19 by H. W. Ranger), titles, and sizes in inches, first height and then width, the names of the buyers and the prices:

Newman, Robert, "Madonna and Child," 8x6,	30
Mrs. L. D. Montgomery	
Murphy, J. Francis, "Barns and Trees," 8x6,	525
H. S. Harkness	
Blakelock, Ralph, "Landscape," 5½x10½,	190
Mrs. L. D. Montgomery	
Bunce, Wm., "St. George, Venice" (Panel),	210
13x8½, William Coffin	
Daubigny, Chas., (Attributed) "Evening	
Scene" (Panel), 8½x15, John W. Hutch-	100
inson	

Bunce, Wm., "At Anchor" (Panel), 8½x13,	100
R. C. and N. M. Vose	
Murphy, J. Francis, "Gusty Weather" (Water-	180
color), 12x9, E. A. Milch	
Wardle, Arthur, "Lions-Moonlight" (Pastel),	140
9½x13½, Mrs. L. D. Montgomery	
Bunce, Wm., "Marine—Venice" (Panel), 8½x-	140
13, W. L. Clark	
Howe, Wm., "Black and White Cows" (Panel),	130
10x14, F. Looser & Co.	
Howe, Wm., "Cattle in Pasture," 11x13,	150
Seaman, Agt.	
Kever, Jacob, "Dutch Madonna" (Watercolor)	110
14x12, A. C. Humphreys	
Colman, Samuel, "Gathering Seaweed," 8x18,	130
Seaman, Agt.	
Ten Kate, Herman, "An Old Street in Rouen"	80
(Watercolor), 11x14, M. H. Marlin	
Bunce, Wm., "The Mooring Buoy" (Panel),	110
14x17, R. Hosea	
Wiggins, Carleton, "Cows," (Panel), 13x18,	100
A. Birdsall, Jr.	
Bunce, Wm., "Marine" (Panel), 14x17, R. C.	110
and N. M. Vose	
Millet, J. F., "Head of a Boy," 18x15, W. L.	110
Clark	
Artan, Louis, "Dutch River Scene," 11x25,	60
American Art News Co.	
Paintings by Henry Ward Ranger.	
"Landscape" (Panel), 12x16, P. Chester	200
"By the Lake" (Millboard), 12x14, Bernet,	210
Agt.	
"Summer's Greenery" (Millboard), 12x14, T.	310
E. Ellis	
"Three Trees" (Panel), 12x16, R. Hosea	240
"On Fisher's Island" (Panel), 12x16, A.	130
Birdsall, Jr.	
"Breaking Waves" (Panel), 12x16, McDon-	90
ough Galleries	
"Woodland—Gray and Yellow" (Millboard),	400
16x12, Geo. Broadhurst	
"Woods in Springtime" (Panel), 12x16, R.	210
C. and N. M. Vose	
"Wide-spreading Branches" (Millboard), 12-	160
x16, C. A. Carlisle	
"A Screen of Trees" (Panel), 12x16, H. A.	240
Alstyne	
"A Fisher's Island Cove" (Panel), 12x16,	110
Wm. Kudenmeister	
"Across the Valley," (Millboard), 12x16, H.	130
L. Roy Jones	
"A Ledge of Rocks" (Panel), 12x16, Leroy	270
Ireland	
"Marine" (Panel), 12x16, P. Chester	150
"Wood Interior" (Millboard), 12x16, H. S.	260
Harkness	
"A Tropical Landscape" (Panel), 12x16, H.	260
K. Butler	
"A Fisherman's Boat" (Millboard), 12x16,	90
A. Birdsall, Jr.	
"Woodland" (Panel), 12x16, Mrs. L. D. Mont-	310
gomery	
"A Windy Sky" (Millboard), 12x16, Bernet,	210
Agt.	
"Russet and Blue" (Millboard), 12x16, P.	220
Chester	
"Late Autumn" (Millboard), 12x16, A. K.	240
Kohlman	
"Rocks and Sea" (Panel), 12x16, A. Bird-	150
sall, Jr.	
"Seashore Meadows" (Millboard), 12x16, L. E.	150
Ellis	
"Cottage and Trees," 18x36, E. Roy Kendall.	540
"Homeward Bound," 18x26, Mrs. L. Lowen-	280
stein	
"An Old Country Farmhouse," 18x24, E. P.	875
Earl	
"In the Woods," 18x26, Leroy Ireland	400
"Holland Landscape," 18x26, Cyril F. Peck.	450
"The Meadow Farmhouse," 18x26, McDonough	600
Galleries	
"A Country Road," 18x26, C. S. Band	360
"Farmhouse and Willows," 18x26, H. Schulth-	500
"A Clump of Oak Trees," 18x26, H. S. Hark-	470
ness	
"Near Boulogne," 18x26, T. Sylvester	240
"Willows at Bertier," 18x26, P. Chester	550
"Spring Landscape," 18x26, Seaman, Agt.	510
"Rocks and Dunes," 25x30, K. Prentice	360
"June at Chateaugay," 18x26, C. V. Barton	740
"The Mirrored Oak," 28x36, Holland Galleries	900
"Moonlight, Noank," 28x36, M. L. R. Rhein	850
"The Swamp Pasture," 28x36, R. Hosea	1,000
"Marine, Green and Gold," 28x36, E. A. Milch	625
"Sunset, Red and Gold," 28x36, John Herron	750
Art Museum	
"A Clearing in the Woods," 28x36, W. L.	650
Clark	
"Old New England Houses," 28x36, P. Chester	600
"The Palisades," 28x36, Rohlf's Gallery	360
"A Ledge in the Woods," 28x36, H. Murray	550
"Hilltop Pasture," 28x36, McDonough Galleries	525
"Autumnal Hues," 28x36, Rohlf's Gallery	550
"The Armory," 28x36, P. Chester	575
"Blue Sea and Golden Sky," 28x36, Mc-	700
Donough Galleries	
"Rocky Ledge, Conn.," 28x36, Rohlf's Gallery	450
"Nor-east Weather," 28x36, W. A. Johns	230
"Stony Cove and Headland," 28x36, McDon-	400
ough Galleries	
"Top of Lord's Hill," 28x36, Holland Galleries	450
"Cloudland and Pasture," 28x36, McDonough	575
Galleries	
"Autumn," 28x36, Holland Galleries	600
"The Sentinel," 28x36, C. V. Barton	1,550
"A View of the Sound," 28x36, F. L. Monta-	625
gue	
"An Arabesque," 28x36, R. Hosea	600
"The Outskirts of the Woods," 28x36, Lorenz,	1,000
Agt.	
"New York from Weehawken Hts," 28x36,	475
M. L. Rhein	
"Along the Docks," 28x36, Jas. Blackman	250
"A Noank Pasture," 28x36, Rohlf's Galleries	335
"Autumn, Mason's Island," 28x36, Jas. Black-	1,050
man	
Total	\$31,515

RECENT PARIS PICTURE SALE.

At a recent sale in Paris a pseudo-Fragonard brought \$56, and a panel, dubiously attributed to Breughal the elder, \$68. An emphatic protest has been raised against the habit of certain "experts" of placing the words "attributed to," and the name of some illustrious artist after the titles of pictures as to the origin of which they have not the slightest assured evidence. This often prevents a picture from attaining to a legitimate price because it casts a seeming doubt upon its intrinsic value. On the other hand, where intrinsic value is almost nil, it may be the cause of a sale being effected at an exorbitant price, because the buyer allows himself to be influenced by the hope that the attribution may be well founded. Again the attribution is a lure to the vanity of some buyers, even although they feel sure that it is unwarranted.

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Sale of Fine Prints.

At the first session of a sale of a collection of prints from the portfolios of a Baltimore collector and other owners and estates, Tuesday evening at the Anderson Galleries, 165 numbers realized a total of \$3,316.

The best price of the session was brought by a Bartolozzi stipple engraving of Miss Farren, after Lawrence for which Max Williams paid \$205.

Knoedler & Co. paid the second highest price, \$130, for a mezzotint by Baptista Tornabuoni, after the painting by Ghirlandajo, a signed artist's proof. S. Arlent Edwards' "The Pink Boy," a mezzotint after Gainsborough, was purchased by Mr. W. R. Bailey for \$125. Max Williams acquired Hedley Fitton's "The Aisles of Chartres," a painter-etching, for \$90 and paid \$80 for another example of this print.

At the second and final session Wed. eve, a total of \$2,378 was netted, making a total for the two sessions of \$5,696.

A mezzotint by William Ward, "Selling Rabbits," after the painting by James Ward, brought the highest price, \$280, from Max Williams. Mr. A. R. Tritton paid \$110 for a fine mezzotint by Charles Turner, after a Lawrence of William Pitt.

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Paintings and other artistic property from the estates of T. Henry Sweeting and Wm. G. Cochran were sold at the Phila. Art Galleries this week, and a valuable collection of early American views and of choice etchings and engravings will be on sale Apr. 2 and 3, at Stan V. Henkels' rooms.

ART AND ARTISTS.

Malcolm Fraser's painting entitled "Life" has just been purchased by Mr. C. E. Bedford, from the Boss Galleries, 3 West 47 St., for \$5,000. This picture was recently exhibited in the galleries.

J. Colin Forbes, an English portrait painter, has completed a portrait of former Governor Horace White, of N. Y.

The Wisconsin Painters' and Sculptors' Society will hold an exhibition at the Milwaukee Art Institute in April.

A memorial exhibition of pictures by the late Amedee Joullin has been arranged for the Golden Gate Park Museum, San Francisco.

At her studio, 33 West 67 St., Clara M. Norton is painting the portrait of W. H. De B. Nelson, editor of the International Studio. Portraits recently completed by her are an interesting head of Miss Lillian Helin, a three-quarter length of Dr. Hovey Allen, the lecturer, and a thoroughly good record of Mr. John W. Roberts, Mexican War correspondent.

G. Glenn Newell, who has been painting steadily at his studio, 143 E. 23 St., all winter, has had considerable success in selling pictures. The Dallas (Texas) Museum purchased a large canvas, "The Red Barn," the second of his pictures they have purchased. His watercolor, shown at the watercolor exhibition early this season, also found a home in a prominent collection. He plans to leave New York April 1 for his studio at Dover Plains, where he will paint until the Autumn.

George Lawrence Nelson is painting the portrait of Mr. Frederick Taintor, managing editor of The Globe. Among recent portraits he has painted at his studio, 15 West 67 St., are a full length of little Miss Muriel Richards, granddaughter of Mrs. Jules Bache, and a three-quarter seated presentment of Mrs. A. W. Post.

Oscar Fehrer has recently sold his portrait of David Neal, the renowned American painter, to the City of Lowell, Mass., the birthplace of the subject. It will be placed in the public library. He is holding an exhibition of some 30 drawings at the Rochester Museum. His exhibitions of paintings recently held at that gallery proved a decided success. During April he will hold an exhibition of a group of oils at the Providence Art Club.

J. Alden Weir left New York last week for his home at Branchville, Conn., where he will remain for the spring and summer.

Two Milwaukee Artists Honored.

Two Milwaukee artists have carried off the highest awards at the third annual exhibition of the work of Artists of the Northwest at St. Paul.

Miss Emily Groom won the gold medal for oil painting, and Francesco Spicuzza the silver medal for water color and pastel, each the highest in its respective class. It will be recalled that at the St. Paul exhibition last year the people, voting on the pictures to be purchased for St. Paul's permanent collection, cast a large majority of their votes for work by these two artists.

A collection of English furniture including examples of Chippendale, Adams, Sheraton and Hepplewhite, has just been received by Frank Partridge, 741 Fifth Ave.

A. Muller Ury has had a busy winter painting portraits. Among his most recent works are a three-quarter length of Lady William Taylor, of Montreal, which he painted at Nassau. Another one of his successes is a three-quarter presentment of Mrs. House, wife of Col. House. A picturesque work is a full length of Miss Louise Wise, niece of Mrs. Flagler-Bingham.

"Cathedral of the Forest" is the title Theodore K. Pembroke has given to his latest work, a large landscape of which he will soon give a special view at his studio, 27 West 67 St. This important work is done in pure color.

Catherine Merrall is holding an exhibition of a number of her recent etchings at her studio, 42 Washington Sq. So. The subjects include a number of "portraits" of well known residences in New York and near by country homes which she does with cleverness. She has also done a number of book plates original in design and attractive in subject.

Art at Montclair Museum.

Miss Katherine Innes, director of the Montclair Art Museum, who has so ably filled her post during the season, has again succeeded in arranging an unusually interesting exhibition now on through April 1. The display is composed of garden sculptures, mural paintings and tapestries and a model of an open air theatre. Among the sculptors to be represented are Herbert Adams, Brenda Putnam, Paul Manship, F. Edwin Elwell, Helen Sahler, Mrs. Benjamin Guinness, Carr. The painters to be represented are F. Edwin Church, Irene Weir, E. Piexotto, A. T. Swartz, Louis Vaillant and Maxfield Parrish. A collection of tapestries from the looms of Mrs. Cornelia J. Vanderhoef at Greenwich, Conn., adds interest to the exhibition. All of the tapestries have been woven in America of American wools and many of them have American designs. It is Mrs. Vanderhoef's ambition to establish permanent looms which will develop into a national industry.

The gallery has been tastefully decorated and a pool in the centre of the room, designed by S. Parsons and B. Putnam, permits the play of water through fountains.

Loan Exhib'n of Valenciennes Laces

The needle and Bobbin Club is holding a loan exhibition of antique and modern Valenciennes laces at the Arden Gallery, No. 599 Fifth Ave., to April 4, the first of a series of exhibits which the club has in view for future seasons, of Italian laces, embroideries, and French laces.

This unique organization has over 140 members, owners and lovers of rare laces, and their aims are set forth by the President in her foreword to the first number of the Bulletin of the Club.

Among the exhibitors are: Mrs. J. P. Morgan, who has loaned some antique pieces of Binche and Valenciennes; Mrs. Edward Robinson, (chairman of the committee on exhibitions and lectures); Mrs. G. T. Bliss, whose XVII century Binche lace is most interesting; Mrs. De Witt C. Cohen, with XVIII century Binche; Mrs. Hawkes with a number of the most exquisite Valenciennes "Barbes"; Miss M. Kingsland, with modern embroideries and Valenciennes; and Mr. Richard Greenleaf, who has loaned several fine pieces of "Binche."

Old Porcelains at Getz Galleries.

An exhibition of old Chinese porcelains, single colors and blue and whites, is now on at the galleries of Edward G. Getz, 14 East 45 Street.

Among other art objects displayed are some unusual examples of Han Chow, Sung, and Ming bronzes.

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